

1. BIJENALE MLADIH UMJETNIKA
1. BIENNIAL OF YOUNG ARTISTS

PODGORICA 2018.

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UTEHA ZA DUŠU KOJA VEČNO PATI



Ako sam dobro informisana, uglavnom se bavite (izučavate) likovnim umjetnicima s ovih prostora, i to period 20. vijeka. Naročito intenzivno se bavite likovnim stvaraocima od `70-tih godina na ovamo. Zašto? Otkud to interesovanje baš za taj period? Zašto ga smatrate posebnim, značajnim? Ko se po Vama naročito izdvaja u tom vremenu na prostoru bivše nam zajedničke države Jugoslavije?

Mislim da je to prirodan sled: ja sam sedamdesetih počeo da se bavim pisanjem likovne kritike, dakle, od tada sam posvećen aktuelnoj umetnosti, večito nastojeći da idem u korak sa zbivanjima. Zbog toga sam prihvatio ulogu „kritičara na delu“ te sam priredio odista velik broj autorskih izložbi. Za sprovođenje tog kritičarskog koncepta imao sam pogodnost jer sam kao galerista imao obezbeđen prostor za takvo delovanje. Zbog toga verujem da sam, na neki način, bio akter u umetnosti osamdesetih, devedesetih, te nakon 2000-te... A taj period, između 1968. i 2000-te, u svakom pogledu bio je izuzetno uzbudljiv, između tih ključnih godina smo doživljavali, proživljavali i preživeli istorijska pretumbavanja nekoliko državnih koncepata i sistema, brojne transformacije i tranzicije, srećne dane i potresne epizode istinskih katastrofa. To sve se, dakako, odrazilo i u umetnosti učinivši je zanimljivom, kompleksnom, važnom.

Možemo li možda i aktuelnu izložbu u Podgorici, Bijenale mladih umjetnika i umjetnica ex-YU, a gdje ste i selektor i član žirija, smatrati nastavkom tih Vaših interesovanja i istraživanja? Što je bio presudan kriterij da uvrstite nečiji rad na ovu postavku?

Svakako. Čak smatram ovu izložbu veoma bitnom u svom kontinuiranom delovanju

COMFORT FOR THE EVER-SUFFERING SOUL

If I am well informed, your main interest (in research) is on 20th century artists from this area. Above all, you have been particularly focused on painters from the '70s to this day. Why? What are the reasons for this interest for that period? Why do you consider it special, significant? In your view, who are the most renowned artists from that time on the territory of our joint former state of Yugoslavia?

I think it was a natural course of events: I began writing art criticism in the seventies, and have been dedicated ever since to contemporary art, constantly trying to keep up with the events. That is why I accepted the role of "critic at work" and put on a really large number of author's exhibitions. The implementation of this criticism concept was, for me, somewhat facilitated because, as a gallerist, I had a dedicated space for such activities. For this reason, I believe I was something of a stakeholder in the art of the eighties, nineties and after the 2000... And that period, between 1968 and 2000, was in every sense very exciting – between these two key years we underwent, experienced and survived historical shake-ups of several concepts and systems of state, many transformations and transitions, both happy days and heart-breaking moments of genuine catastrophes. This, of course, has also been reflected in art, making it interesting, complex, and important.

Is it possible to consider the current exhibition in Podgorica – the Young Artists Biennial of ex-Yugoslavia artists, in which you are selector and jury member – as an extension of those interests and research of yours? What were the determining criteria for including someone's work in this presentation?

Certainly. I consider this exhibition rather important in my career timeline because, as jury president, I spoke at the opening of the 16th Youth Biennial in Rijeka on June 27, 1991, which was indeed the last Yugoslav exhibition – the war had already begun. After that, I was the art director of the exhibition of the First Youth Biennial in Vršac in 1994, and recently I have greatly appreciated the invitation of the Contemporary Art Centre in Podgorica to be the selector of the First Young Artists Biennial

jer sam kao predsednik žirija govorio na otvaranju 16. bienala mladih u Rijeci 27. juna 1991. godine koji je bio odista poslednja jugoslovenska izložba - jer je rat već počeo. Nakon toga sam bio art-direktor izložbe Prvog bienala mladih u Vršcu 1994. godine a nedavno sam se izuzetno obradovao pozivu Centra za savremenu umjetnost u Podgorici da budem selektor Prvog bienala mladih Art ex-yu 2018, koji je, po svemu sudeći prva regionalna manifestacija posle raspada Jugoslavije koja pretenjuje da postane tradicionalna. Tu izložbu smatram odista potrebnom jer već predugo traje međusobno nepoznavanje umetnosti ovih zemalja. Zapravo, našli smo se u apsurdnoj situaciji jer smo, u vremenu najrazvijenijih komunikacijskih sistema – nedovoljno obavješteni. Jedna izložba poput podgoričkog Bienala, dakako, neće promeniti situaciju ali će nas svojom indikacijom upozoriti na neophodnost drugačijeg odnosa prema susednim umetnostima ali i susednim državama i narodima – što i jeste jedna od misija umetnosti.

Moja osnovna namera pri odabiru učesnika ove izložbe je bila da pronađem umetnike koji insistiraju na jedinstvu estetskih i etičkih „poruka“. Čini mi se da je takav umetnički stav danas itekako potreban – u svetu razjarenog kapitalizma koji se odlikuje besomučnim upotrebom čoveka a u ambijentu globalno umrežene tehnologije koja, pored svih prednosti koje je donela čovečanstvu, sve više pokazuje i svoje drugo lice. Mi smo već sada pod strogim nadzorom i manipulacijom a čega još uvek nismo potpuno svesni. Jer, digitalna moć je u rukama velikih korporacijskih sistema vođenih nemilosrdnom filozofijom profita. Toj moći je teško suprotstaviti se te je umetnost skoro primorana da nas, bar duhovno čuva, ojačava i podrži. Ukoliko u tome ne bude uspela, preti joj verovatna drastična transformacija, baš kao što to sluti Karolina Kristova-Bakargijeva u katalogu kaselskog kvadrijenala „Dokumenta“ ističući da „više nije sigurna da će polje umetnosti u svom današnjem obliku postojati i u narednim decenijama XXI veka“...

Kao likovni kritičar, i na taj način i likovni hroničar, što mislite o današnjoj likovnoj sceni u regionu? Jer, prilikom kratkog razgovora, ako sam Vas dobro shvatila, parafraziram, „ima događaja, ali nema scene“? Da li to znači da nema ni novih ideja, umjetničkih pokreta, koncepata, autentičnosti – originalnosti? Da li je to „stanje“ tipično za ovaj naš prostor, i ako jeste zašto? Ili je u pitanju možda jedan širi okvir obuhvaćen apatijom, a koja se reflektuje i na umjetnost?

ART EX-YU 2018, which is in all likelihood the first regional event after the breakup of Yugoslavia that pretends to become a tradition. I consider this exhibition really necessary, because mutual ignorance of the arts of these countries has lasted too long. In fact, we find ourselves in an absurd situation because at the time of most developed communication systems, we lack information. A single exhibition, such as the Podgorica Biennale, will certainly not change this situation, but it may serve as a warning and an indication of the necessity of a changed attitude towards the neighbouring arts, as well as towards the neighbouring countries and nations – which is one of art's missions.

My primary intention in selecting the participants for this exhibition was to find artists who insist on the unity of aesthetic and ethical "messages". It seems to me that such artistic attitude is absolutely necessary today – in a world of rampant capitalism that is characterized by a merciless abuse of man, and in the environment of globally networked technology that, despite all the advantages it has brought to mankind, is increasingly showing its uglier face. We are under strict supervision and exceedingly manipulated, without even being fully aware of it yet. And this is for the reason that digital power is chiefly held by large corporate systems driven by ruthless philosophy of profit. That power is difficult to oppose, while art is almost forced to keep us, at least spiritually, stronger and to support us. If it fails to do so, it will be probably threatened with drastic transformation, just as Carolyn Christov-Bakargiev points out in the catalogue of the last Kassel quadrennial *Documenta*: "it is no longer certain that the field of art will exist in its present form in the coming decades of the XXI century"...

As an art critic, and thus an art chronicler, what do you think of today's art scene in the region? For, if I understood you well during our brief conversation, I paraphrase, "there are events, but there is no scene"? Does this mean that there are no new ideas, artistic movements, concepts, and authenticity – originality? Is this a "condition" typical for this area, and if so, why? Or is it perhaps a broader framework of apathy, which is also reflected on art?

I think that the circumstances related to contemporary art in the countries of our region are very similar. The Young Artists Biennial showed that the works of artists in the Petrović Palace were completely coherent between them, despite my

Mislim da su situacije u aktuelnoj umetnosti u zemljama našeg regiona veoma slične. Bienale mladih je pokazalo da su se radovi umetnika u Dvorcu Petrovića međusobno sasvim uskladili i pored mog nastojanja da obezbedim maksimalnu raznolikost pojedinačnih umetničkih koncepata. No, takav izložbeni sklad ne dokazuje da u našem regionu funkcioniše oformljena umetnička scena koja podrazumeva uporedno egzistiranje više programski objedinjenih tendencija. Rekao sam već da današnja umetnost bitno menja svoje obličje i status. U ponudi je mnoštvo pojedinačnih ideja i iskaza. Čak su nove tehnologije proširile dijapazon delovanja jer su u umetničke tokove uključene i brojne neumetničke oblasti (nauka, sociologija, informacija...). Celu situaciju je još više „proširila“ globalna medijalizacija. Nova digitalizovana vizuelnost se, međutim, sve više samouspostavlja, kako je to naglasio Lev Manevič, jedan od vodećih teoretičara novih medija u umetnosti, na svom predavanju održanom u Novom Sadu 2015. godine.

Koja je uopšte danas uloga umjetnosti u svijetu? Koliko se danas filozofski svjetonazori začeti u nekim umjetničkim pravcima ili nekih pojedinih umjetika, uzimaju, citiraju, izazivaju polemiku, ili barem (površnu) sablazan kao kapislu za neka dublja promišljanja?

Mislim da je uloga umetnosti u svetu uvek ista. Ona je uvek indikacija o stanju sveta. Zbog toga, recimo postoji večna borba umetnosti i politike. Jer, umetnost je važna u svakodnevnom životu, mnogo više nego što to državne politike podnose a što najčešće biva potpuno vidljivo tek u incidentnim situacijama. Samo jedna rečenica izrečena na pozorišnoj sceni je dovoljna da se duhovi uzbude. Nedavno je jedna benigno duhovita skulptura sa aluzijom na seksualni čin uklonjena iz izloga Srpskog kulturnog centra uz obrazloženje da „sablaznja prolaznike u Parizu“ (!?)... A sve vreme na našim televizijama se emituju realiti programi koji afirmišu totalni moralni krah društva u eri dominantne filozofije profita. Čak je zvanična politika organizovano osudila postupak ministra kulture koji se „drznuo“ da te programe kritikuje i tako povredi slobodu medija... Umetnost i umetnici su značajni jer predlažu estetski sistem kao model za korekciju uređenja sveta a što nije baš uvek u skladu sa nastojanjima vladajućih režima. Tako su u devedesetim „novi modernisti“ ideju konstrukcije konfrontirali opštoj destrukciji, haosu su suprotstavljali ideje reda, sklada i harmonije a rasplamsalom subjektivizmu su nametali ideje racionalnosti i razložnosti.

efforts to ensure maximum diversity of individual artistic concepts. However, such harmony does not prove that there is a fully formed, functioning art scene in our region, which would imply the parallel existence of several programmatically unified tendencies. I have already said that today's art is essentially changing its manifestations and status. Individual ideas and statements abound. Even new technologies expanded its range of action, given that many non-artistic fields (science, sociology, information...) are now included in art trends. The whole situation has been further "expanded" by globalization. However, the new digitized visuality is becoming more and more self-fashioning, as Lev Manovich, one of the leading theoreticians of new media in art, emphasized at his lecture in Novi Sad in 2015.

What is the role of art in the world today? To what extent have the philosophical worldviews that developed from artistic movements or by a particular artist, been considered, quoted, provoked debate, or at least (a superficial) scandal as a driver for deeper contemplation?

I think the role of art in the world has always been the same. Art has always been an indication of the state of the world. For this reason, for example, there is an eternal struggle between art and politics. Because art is important in everyday life, much more than what national policies are willing to accept, which most often becomes obvious in emergency situations. Only one sentence pronounced on stage is enough to stir up the ghosts. Recently, a benignly witty sculpture with an allusion to a sexual act has been removed from the Serbian Cultural Centre's showcase on the grounds of it "scandalizing the Parisian passers-by"(!?)... While at the same time, our TV programs keep broadcasting programs that affirm the total moral collapse of the society dominated by the philosophy of profit. Even the official political establishment systematically condemned the actions of the Minister of Culture who "dared" to criticize these programs, violating therefore the freedom of the media...

Art and artists are important because they propose an aesthetic system as a model for amending the world order, which is not always in line with the efforts of the ruling regimes. Thus, in the nineties, the "new modernist" confronted the idea of construction to the general destruction surrounding them, contradicted chaos with ideas of order, harmony and balance, and tried to overcome the proliferating subjectivism with ideas of rationality and reason. This is to say that art and its aesthetic

Elem, umetnost i njeni estetsko-etički postulati su itekako potrebni savremenom čoveku. Zbog toga u komplikovanim okolnostima savremenog sveta, bez obzira na svu apsurdnost situacije - umetnost i stvaralaštvo (p)ostaju najpouzdaniji branitelji čovekovog identiteta i integriteta a uloga umetnika je veoma važna u savremenom društvu, bez obzira na tretman umetnosti u centrima moći i manipulacije. Umetnost i lepota, kako je to svojevremeno zapisao veliki Dostojevski, ne mogu promeniti svet, ali ga mogu učiniti boljim i podnošljivijim. Današnji umetnik upravo to čini pokušavajući da ostvari brojne popravke sve više dehumanizovanog sveta, nastojeći da tim svojim intervencijama uteši „čovekovu dušu koja večno pati“, kako je to konstatovao novosadsko-budimpeštanski konceptualni umetnik Balint Szombathy.

Šta je od svega toga vidljivo na izložbi Bienala mladih?

Postavka radova mladih umetnika iz sedam država ex-yu regiona (Bosna i Hercegovina, Crna Gora, Hrvatska, Kosovo, Makedonija, Slovenija, Srbija) ponajpre pokazuje da su mladi umetnici danas svesni akteri aktuelnih zbivanja, da se radi o stvaralocima koji su potpuno oslonjeni na impulse savremenog sveta a koje pretaču u smislene poruke, uspevajući da pri tome iskažu vlastite sadržinske i zorno profilisane stavove i ideje koje su, obavezno, diskretno obavijene personalnom emocionalnošću.

Treba imati na umu da kuratorskim postupkom, obzirom da se radi o prvoj izložbi radova mladih umetnika iz ex-Yu prostora, osmoro učesnika nije bilo opterećeno bilo kakvim konceptijskim ili tematskim obaveznošćima, ponajmanje problematizovanjem relacija prema zajedničkoj istoriji u bivšoj državi. Čini se da je tokom predhodnih decenija u čitavom regionu bilo i previše rasprava, politiziranja, recikliranja prošlosti, „angažovanog“ delovanja, što je pomalo podrivalo ekskluzivnu estetsko-etičku zasebnost umetnosti kao sugestivnog modela drugim znanjima i drugim praksama.

Takođe, ova izložba je lišena namere da se „prepoznaju“ određene aktuelne tendencije jer one, zapravo - ne postoje. Jednostavno, na prvom Bienalu mladih art ex-Yu 2018 insistirano je na prezentaciji različitih autorskih shvatanja i stavova. Zbog toga su u postavci jasno istaknuta pojedinačna opredeljenja, personalizovani umetnički koncepti i poetike realizovane u različitim medijskim mogućnostima – od „klasične slike“ do digitalnih medijskih ostvarenja. Zbog toga pojedinačne

and ethical postulates are very much needed by the modern man. Therefore, in the complicated circumstances of contemporary world, despite all the absurdity of the situation – art and creativity become/remain the most reliable guardians of human identity and integrity, and the role of artists is paramount, regardless of the way that art is treated by the centres of power and manipulation. Art and beauty, as the great Dostoevsky wrote long ago, cannot change the world, but can make it better and more tolerable. Today's artist does precisely this by trying to implement a number of corrections to an increasingly dehumanized world, in an attempt to comfort “the ever-suffering human soul”, as noted by the Novi Sad/Budapest conceptual artist Balint Szombathy.

What can we see, of all this, at this Young Artists Biennial?

The exhibition of works by young artists from seven countries of the ex-Yugoslavia region (Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Montenegro, Slovenia, Serbia) shows that young artists today are aware actors of current events, creators who are fully reliant on the pulses of contemporary world, which they then translate into meaningful messages, while affirming their own personal content and vibrantly profiled attitudes and ideas that are necessarily yet discretely wrapped in private emotionality.

Since this is the first exhibition of works by young artists from the ex-Yugoslavia region, we should keep in mind that the curatorial procedure did not subject the eight participants to any conceptual or thematic requirement, least of all by the problematisation of relations and attitudes towards the shared history in the former state. It seems that, during the previous decades, there was too much debate in the entire region, too much politicization, recycling of the past, too many “engaged” activities, which has somewhat undermined the aesthetic-ethical forte of art as a suggestive model for other types of knowledge and practices.

In addition, this exhibition is devoid of the intention to “recognize” certain current trends because they, in fact, do not exist. Simply put, the first Young Artists Biennial **ART Ex-Yu 2018** insisted on the presentation of different authorial views and attitudes. For this reason, the setting clearly outlines individual commitments, personalized artistic concepts and poetics realized in various media possibilities – from “classical images” to digital media works. Therefore, each individual setting in the

postavke u svakom od osam galerijskih prostora Dvorca Petrovića, predstavljaju autonomnu manifestaciju personalnog suvereniteta umetnika i njegove umetničke misli. U zbirnom smislu, skup tih pojedinačnih postavki je učinio da izložbom vladaju principi simultanosti, međusobne konvergencije te princip interdisciplinarnosti; čime se ostvaruje prezentacijski metod koji otvara prostor za konfluenciju međusobno različitih izražajnih jezika. Izložba je ustanovljena kao niz sekvenci, kao zbir autonomno prezentovanih radova, kao skup pojedinačnih, ličnih estetskih i etičkih pozicija koje generišu komunikaciju. Na taj način odabrani umetnici pokazuju svoju sposobnost da „proizvedu“ male i sasvim personalizovane projekte i utopije koje su sposobne na autentično opserviranje sadašnjosti. Čini se da je, upravo danas takva umetnost potrebna svetu, te je stoga i potrebna još jedna obnova i jasna (re) definicija osnovnih principa umetnosti. U permanentno kriznim društvenim okolnostima umetnik ima mogućnost da vlastitim estetskim sistemom ponudi principe za uređenje društva, da akcentuje etičke potencijale i tako unese nadu u mogućnost nastavka dijalektičkog ustrojstva sveta u kome živimo. Jer, kako je to pisao Nikolas Burio, savremena umetnost ima zadatak da nas usmeri kako da živimo bolje u našem svetu i vremenu, umesto da nas večito usmerava ka gradnji nekog novog, drugačijeg i boljeg sveta. Dakle, od umetnosti ne treba očekivati samo otklon od negativnih uticaja manifestacija tehnološkog progressa i predstojeće robotizacije, nego i anticipaciju predstojećih zbivanja te predloge za svojevrsno usaglašavanje i prilagođavanje novim životnim konceptima. A radovi Zdravka Belog Delibašića, Petra Delijevića, Tine Dobrajc, Nele Hasanbegović, Jetona Muje, Nemanje Nikolića, Nikole Radulovića i Borisa Sekulića na izložbi Prvog bienala mladih Art ex-Yu 2018 nude autorski izgrađene estetske i etičke sisteme koji nas usmeravaju ka prepoznavanju karakteru sveta u kome živimo, ka usklađivanju sa njegovim manifestacijama, ali i ka anticipaciji novih životnih situacija u predstojećim egzistencijalnim okolnostima.

Čini se da su u takvim namerama savremeni umetnici sasvim sugestivni. Jer, mladi umetnici su danas izuzetno seriozni, upravo onoliko koliko to od njih zahteva karakter sveta u permanentnim tranzitivnim procesima. Za svoje umetničko delovanje u tom i takvom svetu ovi umetnici imaju puni kredibilitet jer je svaki dan njihovih dosadašnjih života obeležen najrazličitijim manifestacijama sveta u promeni i u krizama koje su

eight gallery spaces of the Petrović Palace represents an autonomous manifestation of the personal sovereignty of the artist and her/his artistic thought. In a collective sense, all of these individual settings created an exhibition governed by the principles of simultaneity, mutual convergence, and the principle of interdisciplinarity; thus achieving a presentation method that opened the space for the confluence of mutually divergent expressions. The exhibition was established as a series of sequences, as a collection of autonomously presented works, as a set of individual, personal aesthetic and ethical positions that generate communication.

In this way, selected artists show their ability to “produce” small and completely personalized projects and utopias that are capable of authentically observing the present. It seems that such art is needed today by the world, which is why it requires yet another renewal, and a clear (re)definition of the basic principles of art. In permanently critical social circumstances, the artist has the opportunity to offer his own aesthetic system as the principle for organizing the society, to emphasize ethical potentials and thus instigate hope in the possibility of continuing the dialectical structure of the world in which we live. Because, as Nicolas Bourriaud wrote, contemporary art has the task of directing us toward a better living in our world and times, instead of continually directing us towards building a new, different, better world. Therefore, art should not be expected to provide only a distance from the negative effects of the manifestations of technological progress and the imminent robotisation, but also an anticipation of forthcoming events and suggestions for a harmonious adaptation to new life concepts. And works by Zdravko Beli Delibašić, Petar Delijević, Tina Dobrajc, Nela Hasanbegović, Jeton Muja, Nemanja Nikolić, Nikola Radulović and Boris Sekulić shown at the Young Artists Biennial *ART Ex-Yu 2018* offer solid authorial aesthetic and ethical systems that direct us towards recognizing the character of the world in which we live, towards reconciliation with its manifestations, but also towards the anticipation of new life situations in the coming existential circumstances.

It seems that contemporary artists are quite suggestive in such intentions. For young artists today are extremely serious, just as much as it is required from them by the character of this world which is in permanent transition. This kind of artistic work is entirely justified, because every day of their lives so far has been marked by

te promene izazivale. Stoga nije začuđujuća činjenica da su razlozi i koreni njihovih umetnosti iznađeni u autobiografskim narativima: **Boris Sekulić** u ostisku vlastitog palca prepoznaje spiralu i vrtlog življenja koji prikazuje na svojim monumentalnim slikama kao večnu dijalektičku kretanju; **Nela Hasanbegović** vlastito telo i biće smatra osnovnim polazištem za razmatranje univerzalnih tema, što adekvatno vizuelno obrazlaže, transformiše, artikulira i estetizira u zamračenom galerije ali i u prostoru stvarnog sveta: **Tina Dobrajc** slika „iščašene“ motive jednog zbunjujućeg sveta – zapanjujuće istinitog u svom karakteru formiranog usred nemilosrdnog stanja permanentne opasnosti koju nam nudi svakodnevna stvarnost; **Petar Delijević** tradicionalni crtež transformiše u stilizovanu predstavu kojom evocira alijenacijski karakter tehnologiziranog okruženja u kome živimo; vlastiti tehnološko-umetnički izdelak elektronske kapsule **Nikola Radulović** tematizuje u svojoj video-knjizi u kojoj tekstom i animiranom ilustracijom gradi uzbudljiv narativ; **Zdravko Beli Delibašić** sintetiše senkvence i fragmente urbanog svakodnevlja u nove smislene celine označene duhom vremena i tipičnim ovovremenskim ubrzanjem životnih sekvenci; kosovski umetnik **Yeton Muja**, koji inače boravi u Belgiji, jezgrovito sagledava problematiku migrantskog fenomena a njegov jednostavni zidni crtež manifrestuje svu kompleksnost personalne tegobe čoveka/ljudi čiji je opstanak i identitet egzistencijalno ugrožen; dok **Nebojša Nikolić** haosu svakodnevlja konfrontira prilagodljivi sistem mobilnih geometrijskih slika kojima se ambijentu nameće ideja i princip reda, sklada i harmonije.

Intervju sa Savom Stepanovim, selektorom Prvog Bijenala mladih Art ex-Yu 2018, objavljen u dnevnom listu "Dan" u dvobroju 6. i 7. januara 2019. godine
Razgovarala: Živana Janjušević

the most diverse manifestations of a changing world and the crises that caused these changes. It is therefore not surprising that the reasons and roots of their art are found in autobiographical narratives: **Boris Sekulić** recognizes the spiral and vortex of life in his own thumb print, which he then illustrates on monumental images as an eternal dialectical movement; **Nela Hasanbegović** considers her own body and being as the basis and starting point for the consideration of universal themes, which she adequately visualizes, transforms, articulates and visually aesthetizes in darkened gallery spaces and in the real world; **Tina Dobrajc** depicts the “distorted” motifs of a confusing world – a world that is however astoundingly true despite being formed in the midst of a ruthless state of permanent danger offered by everyday reality; **Petar Delijević** transforms the traditional drawing into a stylized image that evokes the alienated character of the technologized environment in which we live; **Nikola Radulović** thematises his own technological-artistic product of the electronic capsule in his video-book, in which an exciting narrative is constructed with text and animated illustration; **Zdravko Beli Delibašić** synthesizes the sequences and fragments of urban everyday life into new meaningful wholes characterized by the spirit of time and its typical acceleration of life; Kosovo artist **Yeton Muja**, who actually resides in Belgium, looks at the issues of the migration phenomena, and his simple wall painting manifests the complexity of the personal affliction of man / people whose survival and identity are existentially threatened; and **Nebojša Nikolić** confronts the chaos of everyday life with a flexible system of mobile geometric images that impose ideas and principles of order, harmony and balance to his surroundings.

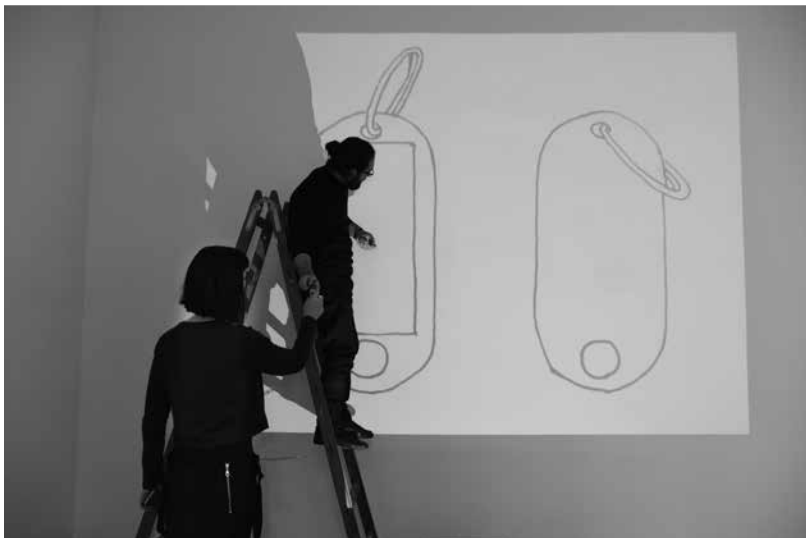
Interview with Sava Stepanov, selector of the First Young Artists Biennial ART EX-YU 2018, published in daily newspaper “Dan” two days edition, 6. i 7. January 2019.

Led by: Živana Janjušević



Sa postavke izložbe u Dvorcu Petrovića 3. i 4. decembar 2018.

From the setting of the exhibition at the Petrovic Palace, December 3rd and 4th, 2018.



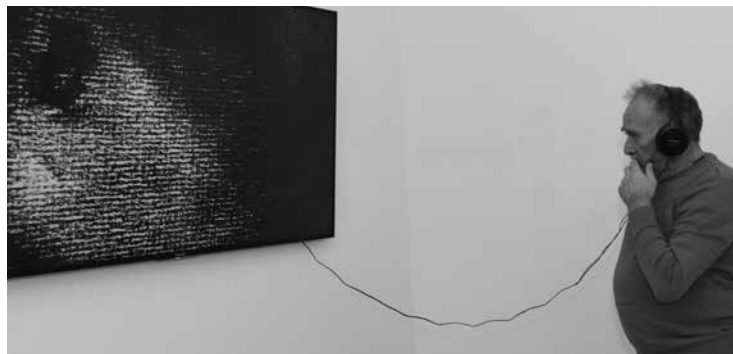


Sa postavke izložbe u Dvorcu Petrovića 3. i 4. decembar 2018.

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Zašto???



Kada me direktor Centra savremene umjetnosti Crne Gore, Nenad Šoškić pozvao da budem članom žirija Prvog bijenala mladih umjetnika nisam ni trenutka razmišljao premda sam se pitao zbog čega je njegov podnaslov Art Ex-Yu, odnosno zašto je Bijenale ograničeno samo na umjetnike iz bivše države. Zadnje okupljanje umjetnika negdašnje Jugoslavije desilo se 1991. godine na Bijenalu mladih kojeg je godina-ma uspješno organizirala riječka Moderna Galerija, a zadnja smotra svih generacija umjetnika bila je godinu dana ranije na drugim i posljednjim Jugoslovenskim dokumentima u Sarajevu. Unatoč što se tada u zraku jasno osjećao skori raspad države (što je sarajevski umjetnik i art promotor Jadran Adamović zorno ilustrirao postavivši na ulazu u izložbu, slomljeno krilo vojnog aviona s jasno vidljivom jugoslavenskom zastavom), klima među umjetnicima, kritičarima, organizatorima i publikom bila je izuzetno poticajna. To više nije bio slučaj na spomenutom riječkom Bijenalu, kada se u sve prisutne uvukla tijeksoba jer su upravo na dan otvaranja prvi avioni JNA raketirali Sloveniju. Ipak, zajedništvo nije bilo upitno a apel gotovo svih prisutnih za izbjegavanje totalnog sukoba bio je jedinstven, bez obzira na eventualne različitosti političkih stajališta i nacionalnosti učesnika. Uoči raspada zajedničke države i nadolazećeg rata, među umjetnicima nije bilo izrazitih netrpeljivosti i nesloge, a nema je ni danas, premda je ratni sukob ostavio svoj krvav trag i iako se određene napetosti još osjećaju u nekim segmentima na teritoriju cijele bivše države. Premda je Jugoslavija u svim svojim životima i oblicima bila politički umjetna tvorevina, nije nastala bez razloga. Panslavizam je ideja koja datira još od 1848. godine, kada se u cijeloj Europi budi na-

Why???

When the director of the Contemporary Art Center of Montenegro Nenad Šoškić invited me to be a member of the jury of the First Biennial of Young Artists, I did not hesitate for a moment, although I wondered why its subtitle was Art Ex-Yu, i.e. why the Biennale was limited only to artists from the former state. The last get-together of the artists of the former Yugoslavia happened in 1991 at the Youth Biennale successfully organized by the Rijeka Modern Gallery for years, while the last display of all generations of artists had been held one year earlier at the second and last Yugoslav Documents Exhibition in Sarajevo. In spite of the fact that the soon-to-be state's collapse had been clearly felt in the air at that time (as the Sarajevo artist and art promoter Jadran Adamović overtly illustrated at the entrance to the exhibition with the broken wing of a military aircraft bearing a clearly visible Yugoslav flag), the atmosphere among artists, critics, organizers and audience was a great stimulus. This was no longer the case, however, at the aforementioned Rijeka Biennale, where a certain anxiety crept up on all the participants, given as it was that on the day of the vernissage the first Yugoslav National Army airplanes shelled Slovenia. However, the sense of communion was undisputed, and the appeal of almost everyone present to avoid a total conflict was issued in unison, regardless of the possible diversity of political views and ethnicity of the participants. In view of the shared state's disintegration and the coming war, there were no pronounced intolerances or disagreements among artists, as there are none today, although the war conflict has left its bloody trail and certain tensions may still be felt in some segments of life on the territory of the former country. Although Yugoslavia, in its entire lifespan

cionalna svijest i formiraju nacionalne države, a težnja panslavističkog razmišljanja bila je ujediniti narode ove regije (zajedničkog plemenskog i rodovskog porijekla te vrlo sličnih jezika), kako bi se mogli oduprijeti tadašnjim imperijalnim silama u čijim su carstvima igrali potpuno epizodne ili čak vazalske uloge. Ako to i jesu bile ideje u biti romantičarske provenijencije, nisu bile potpuno utopijske o čemu su svjedočile i dvije Jugoslavije. Međutim, nije išlo. Narodi ove regije, bez obzira na česte eskalacije međusobnih sukoba, koliko god to neki ne žele priznati, bliski su i ovisni jedni o drugima te je potpuno prirodno da međusobno surađuju i komuniciraju pri čemu nije nužno da žive u jedinstvenoj državi.

Razloga i potrebe za ponovo okupljanje vizualnih umjetnika bivše države ima više. Ekonomska i kulturna suradnja njenih negdašnjih članica već dugo postoji i pokazala se itekako korisnom i ekonomski isplativom, ali tematski zajednički nastup umjetnika s ovog područja, koliko mi je poznato, još nije ostvaren. Zbog nedavne prošlosti vjerojatno svi izbjegavaju naslove koji se dovode u vezu s negdašnjom zajedničkom državom, ali sada (ne i slučajno upravo u Crnoj Gori) maske su pale i ono što se do sada skrivalo ispod žita ugledalo je oči dana. Nisam nikakav jugonostalgicar ni zagovornik bivše političke ideologije, ali smatram da suradnja treba postojati jer smo po uzusu i toposu upućeni jedni na druge, što je uostalom potpuno prirodno, logično i racionalno. Uostalom i psujemo istim jezikom.

Likovni umjetnici u svim zemljama ove regije ne mogu biti zadovoljni položajem i mjestom koje pripada vizualnim umjetnostima. Niti u jednoj državi ne postoji uređeno tržište umjetnina, muzejski otkupi su simbolični (ako ih još uopće ima), a manifestacije na kojima se dodjeluju nagrade (uglavnom uvredljivi iznosi) u potpunosti su minimalizirane. Padom Berlinskog zida, odnosno odumiranjem socijalističkih država, započelo je i vrijeme umjetničke tranzicije Istočnog bloka koju su u mladim i novim kapitalističkim zemljama provodili Sorosevi centri. Stvorena je nova struja suvremene umjetnosti koja se očitovala u socijalno povijesnoj praksi i koja je promovirala nove obrasce umjetničkog ponašanja. Stvoren je novi blok, svojevrsni geto, kao rezultat umjetničko-društvenog eksperimenta Zapada, koji ga je postupno integrirao i puštao u svoje izložbene prostore. Umjetnost bivšeg Istočnog bloka koja je prolazila na Zapadu isključivo je bila političko-socijalnog predznaka, odnosno

and all of its forms, was an artificially formed political entity, it was not created without reason. Pan-Slavism is an idea that dates back to 1848 – when national consciousness was stirred all over Europe and nation-states were formed – and the tendency of Pan-Slavic thought was to unite the peoples of this region (with common tribal origin and very similar languages), in order to be able to resist the then imperial forces in whose empires they played entirely episodic or even vassal roles. Even if these ideas were of Romantic provenance, they were not utopian, as evidenced by the two Yugoslavias. It did not work out. The peoples of this region, regardless of the frequent escalation of conflicts and as much as they sometimes do not want to admit it, are close and dependent on one another, and it comes completely naturally to cooperate and communicate with one another, while it is not necessary for them to live in a single country. There are plenty of reasons and needs for a reunion of the visual artists of the former state. The economic and cultural cooperation between its former members has long been in place and proved to be quite useful and economically profitable, but a thematic joint performance of artists from this area, to my knowledge, has not yet been achieved. Due to the recent past, it is likely that everyone avoids titles linked to the former shared state, but now (and not accidentally in Montenegro) the masks have fallen and what had been hitherto hiding in the shadows has seen the light of the day. I am not Yugo-nostalgic or an advocate of the former political ideology, but I think that cooperation must exist because we are focused on one another by habit and by topography, which is completely natural, logical and rational. After all, we swear in the same language. Artists in all countries of this region cannot be satisfied with the position and place given in them to visual arts. Not a single country has a regulated art market, the museum purchases are symbolic (if any), and awards that are given (mostly in offensive amounts) are completely minimized. With the fall of the Berlin Wall and the disappearance of socialist states, the time of the artistic transition of the Eastern Bloc began, led in young and new capitalist countries by the Soros Centres. A new trend of contemporary art has emerged, reflected in social and historical practices, and promoting new forms of artistic behaviour. A new block – a kind of a ghetto, really – was created as a result of the artificial social experiment of the West, which gradually integrated it and allowed it into its own exhibition spaces. The art of the former Eastern bloc that passed through the West was created under a purely political-social flag, i.e. it dealt with repression and the

govorila je o represiji i strahotama komunističkih režima. Takvi su se radovi neko vrijeme čak i pomalo kupovali, a onda je takva egzotika postala dosadnom, a umjetnici Zemalja u tranziciji, osim nekoliko odabranih, vraćeni su u svoje rezervate. Nakon velike ekonomske krize 1987.godine svjetsko tržište umjetnina postalo je pretijesnim i za svoja etablirana imena te je prema umjetnicima bivšeg Istočnog bloka, zatvorilo i ona, u početku stidljivo odškrinuta vrata, pogotovo kada su shvatili da se i ti egzotični umjetnici bave istim umjetničkim vokacijama i identično pristupaju poetikama nove vizualnosti. Umjetnici na ovim prostorima uglavnom su prepušteni sami sebi, tim više što su u svim sadašnjim državama napušteni socijalistički modeli financiranja, a novi još nisu pronađeni, te ovise o minimalnim proračunskim sredstvima ministarstva kulture ili još mizernijih gradskih budžeta. Osnovni problem u svim zemljama bivše Jugoslavije je porezna politika jer niti jedna od novonastalih država od poreza ne oslobađa sponzore, donatore ili kolekcionare kad kupuju ili ulažu u umjetnine (kao što je to na Zapadu), a niti ne brine o produkciji i plasmanu umjetničkih radova. U tom kontekstu, gdje niti u jednoj bivšoj jugoslavenskoj državi nije iznađen novi model financijske izdržljivosti umjetnika, nužno je povezati struku i umjetnike ne samo zbog razmjene informacija već i zbog eventualne mogućnosti da se međusobnim povezivanjem nešto zajednički i učini. Za sada struka i umjetnici niti izbliza ne koriste ponuđene resurse. Iako je ATA karnet ozbiljna prepreka lakšoj izmjeni izložbi ipak su zajednička prošlost, blizina, te lagana i brza komunikacija nedovoljno iskorištene prednosti. Povremeni ozbiljniji razgovori i argumentirane panel diskusije mogu iznjedriti konstantnu praksu razmjene umjetnika, organizaciju većeg broja manjih samostalnih izložbi, sustavnu edukaciju umjetnika, ali i ozbiljne studentske izložbe s pristojnim nagradnim fondom. Ipak, formiranje zajedničkog tržišta umjetnina (naravno ne mora biti jedinstveno) nameće se kao nužnost jer, osim što bi ono uz dobru organizaciju moglo zaživjeti na ovim prostorima, dovelo bi i do parcijalnih zajedničkih izlaganja na sajmovima i smotrama u zapadnim zemljama što bitno snizuje troškove individualnih nastupa. Krucijalni razlog zašto nismo dovoljno prisutni u Europi upravo je tržište, kojeg nemamo, a bez kojeg na Zapadu umjetnost jednostavno ne funkcionira.

Prvo bijenale mladih umjetnika (Art Ex-Yu) pokazalo je nužnost ovakve smotre i višestruko opravdalo svoje formiranje. Prije svega to se odnosi na kvalitetu izloženih

horrors of the communist regimes. Such works were even being purchased for a while, until such exotics became boring and the artists of the Transition Countries, other than a few selected ones, had to return to their reservations. After the major economic crisis in 1987, the world art market became too constricted even for the established names and shut its initially coyly opened doors to artists of the former Eastern Bloc, especially upon realizing that even these exotic artists were engaged in the same artistic practices and that they have an identical approach to the poetics of new visibility. Artists in these areas are mostly left to themselves, even more so now that the socialist financing models have been abandoned in all current countries without being replaced by new ones, so that they depend on the minimal budgetary resources of the ministries of culture of culture and the even more negligible city budgets. The basic problem in all countries of the former Yugoslavia is the tax policy, since none of the newly emerged states exempts sponsors, donors or collectors from paying taxes when buying or investing in art (as they do in the West), nor does it care about the production and placement of art. In this context, where no new model of financial sustainability of artists has been proposed in any of the states of the former Yugoslavia, it is necessary to connect the profession and artists not only for the mere exchange of information, but also because of the possibility that this interaction produces actual results. For now, experts and artists do not begin to properly use the offered resources. Although the ATA carnet is a serious obstacle to an easier exchange of exhibitions, the shared past, proximity, and the easy and quick communication still represent insufficiently used advantages. The occasional serious conversations and well-argued panel discussions could actually give rise to a more constant practice of exchanging artists, organization of a greater number of smaller individual exhibitions, systematic education of artists, as well as serious studio exhibitions with a decent prize pool. However, the formation of a common art market (of course, it does not have to be unique) imposes itself as a necessity because, apart from the fact that, with proper organization, the practice could really take off in these areas, it would lead to partial joint representations at trade fairs and exhibitions in Western countries which would substantially lower the costs of individual performances. The crucial reason for our lack of representation in Europe is precisely the market, which we do not have, and without which, in the West, art simply does not work. The first Biennial of Young Artists Art Ex-Yu has shown the need for this kind of presen-

radova, odnosno na odabir pozvanih umjetnika. Selektor Sava Stepanov iz Novog Sada odabrao je umjetnike različitih vokacija, ali one u kojih kvaliteta nije upitna, a svojim su radovima ponudili pažljivo promišljene, svježje, duhovite, te svakako suvremene kreacije. Premda različitih diskurza i medijskih izraza svi su radovi odisali konsekvntno provedenom individualnom idejom koju je pratila odgovarajuća estetska nadgradnja i visoka kvaliteta same izvedbe. Kolega Stepanov učinio je pažljiv i suvisli odabir umjetnika koji, kako sam kaže:... svojim intervencijama čuvaju ljudsko dostojanstvo nastojeći da pokažu i dušu čovjeka, a ujedno nude vlastite sadržaje, stavove i ideje...Upravo takav izbor koji je isključio umjetnike radikalnog aktivizma (koji je sam sebi postao svrhom), pokazao se kao ispravna odluka jer su izbjegnute nepotrebne socio – političke konotacije, a ipak se u svim radovima osjetila visoka etičnost provedena isključivo umjetničkim postupcima, a vođena čvrstim moralnim ljudskim i svjetonazornim principima onih koji su ih stvorili. Izloženi radovi, premda izvedbom i diskurzom različiti, u biti su slični, jer im je jedini smisao nastanka i egzistencije umjetničko – etička paradigma. Zato su emanirali izuzetno pozitivnu energiju koja se manifestirala opuštenom i poticajnom atmosferom među samim umjetnicima, ali i između umjetnika i organizatora izložbe koji je na izuzetno visokom nivou, nesvakidašnjom sinergijom ljubaznosti, gostoprimstva i visokog profesionalizma, realizirao vrlo kvalitetnu izložbu u izuzetno ugodnom okružju, a prve reakcije umjetnika pokazale su da je ona i nužno potrebna ovom našem prostoru.

Mladen Lučić Luc

tation and has justified its establishment in multiple ways. First of all, this refers to the quality of the exhibited works, that is, to the selection of invited artists. Selector Sava Stepanov, from Novi Sad, has chosen artists of different vocations, but whose quality is without question, and whose works put forward a careful consideration and fresh, witty, and certainly contemporary creative solutions. Despite their varying discourses and media, all the works reveal individual ideas consequential in their application and followed by appropriate aesthetic advancement and high quality of the performance itself. Stepanov has made a careful and coherent selection of artists who, in his words: ...by their interventions, preserve human dignity, trying to show the soul of man, and at the same time put forward personal contents, attitudes and ideas... Such a choice that excluded artists of a radical activism (which has become a purpose in itself) proved to be the right decision, because it helped avoid all the unnecessary socio-political connotations, and yet all works show a great level of ethical sentiment that has been carried out exclusively by artistic means and guided by firm, moral human principles of their creators. Although different in their performance and discourse, the exhibited works show an essential similarity, since the only meaning behind their creation and existence is an artistic-ethical paradigm. That is why they emanated a very positive energy that manifested itself in a relaxed and stimulating atmosphere among the artists, but also between the artists and the exhibition organizer, who – at a very high level and with an unusual synergy of kindness, hospitality and high professionalism – realized a high quality exhibition in an extremely pleasant environment, while the first reactions of the artists have shown it essential for our common area.

Mladen Lučić Luc

Nela Hasanbegović

(1984, Sarajevo)

Bosna i Hercegovina

Diplomirala na Akademiji likovnih umjetnosti u Sarajevu 2007. godine, na Odsjeku kiparstvo u klasi profesora Mustafe Skopljaka. Članica Udruženja likovnih umjetnika Bosne i Hercegovine od 2007. godine. Od 2011. godine članica je Udruženja za kulturu i umjetnost Crvena. 2012. godine izabrana je za asistenta na Akademiji likovnih umjetnosti u Sarajevu. Izlagala na velikom broju samostalnih i kolektivnih izložbi. 2005. proglašena za najboljeg studenta na odsjeku za kiparstvo, Akademija likovnih umjetnosti, Sarajevo.[1] 2007. - Nagrada „Kenan Solaković” za skulpturu, „Salon mladih”, Sarajevo (2007); „Privatno i javno”, Široki Brijeg (2008); Nagrada za eksperimentalni crtež, Annale crteža, Mostar (2011); Nagrada za savremene medije „Collegium Artisticum” (2012); Nagrada za nove medije ULUBIH-a (2013). Živi i radi u Sarajevu.

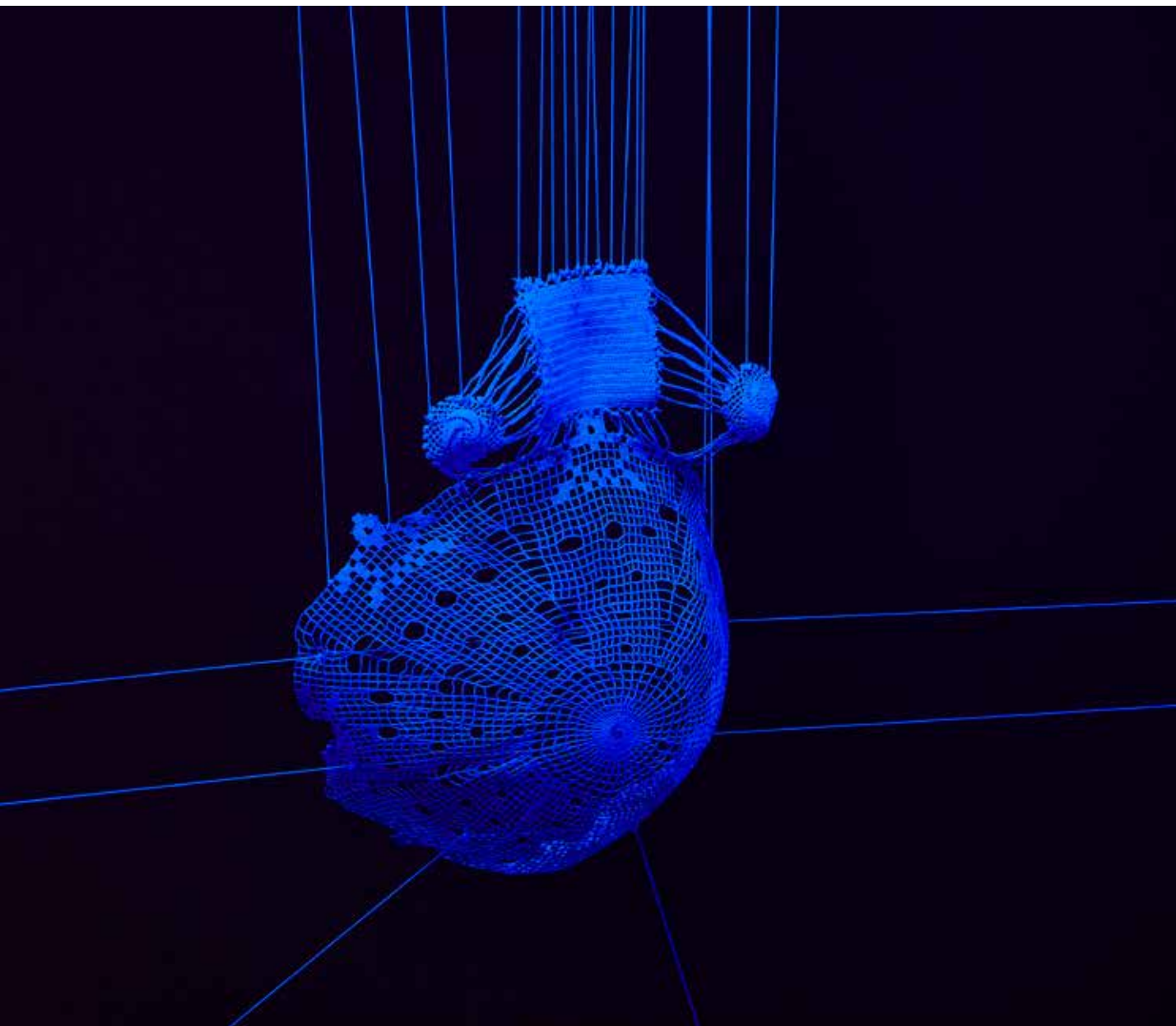
She graduated from the Academy of Fine Arts in Sarajevo, Department of Sculpture in the class of Professor Mustafa Skopljak in 2007. She has been a member of the Association of Fine Artists of Bosnia and Herzegovina since 2007 and a member of the Association for Culture and Art Crvena since 2011. She was elected assistant at the Academy of Fine Arts in Sarajevo in 2012. She exhibited at a large number of solo and group exhibitions. In 2005 she was named the best student at the Department of Sculpture, Academy of Fine Arts, Sarajevo.[1] “Kenan Solakovic” award for sculpture, “Youth Salon”, Sarajevo (2007); “Private and Public”, Siroki Brijeg (2008); Award for Experimental Drawing, Drawings Annale, Mostar (2011); Contemporary Media Award “Collegium Artisticum” (2012); Award for New Media ULUBIH (2013). She lives and works in Sarajevo.

Svjetlosni reljefi - ATOM, ENERGIJA, SVJETLOST, EVOLUCIJA, BIĆE |

Light reliefs - ATOM, ENERGY, LIGHT, EVOLUTION, BEING

Čipka, opremljena u drvenu kutiju sa staklom, black neon lampa | Lace in wooden box with glass, black neon lamp

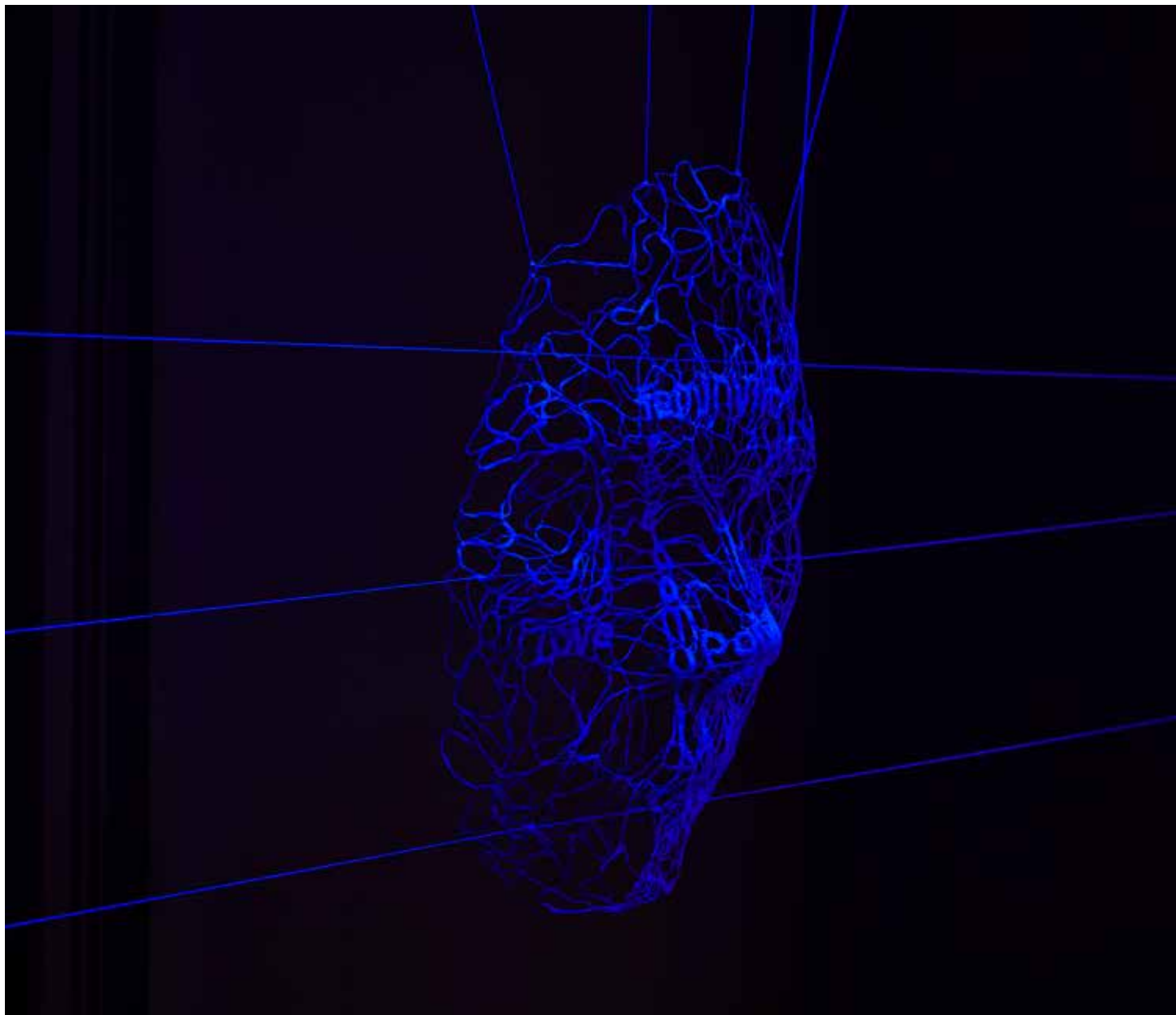
34,5 x 26,5 cm (5 kom. | 5 pieces), 2014.



Samoreplikacija | Self-Replication

Svjetlosne / ambijentalne instalacije (čipka, black neon lampa) | Light / ambient installation (lace, black neon lamp)

Monumentalne instalacije - varijabilnih dimenzija, 2kom. | Monumental installations - various dimensions 2 pieces, 2014.





...to burn
the blanket of ash
ground

Mela-mela-mela-mela-melanholija moj dragi |
Mela-Mela-Mela-Mela-Melancholia Mon Cher
Akryl na platnu | Acryl on canvas
180x155 cm, 2018.

Tina Dobrajc

(1984, Kranj)

Slovenia

Po diplomiranju na odsjeku za slikarstvo na Akademiji za likovno umetnost u Ljubljani (2011) završila je i magistarske studije slikarstva pod mentorstvom Hermana Gvardjančiča na Akademiji za likovno umetnost in oblikovanje u Ljubljani. Djeluje na području slikarstva, novih medija, ilustracije i scenografije. Priredila veći broj samostalnih i učestvovala na brojnim grupnim izložbama u Sloveniji i inostranstvu. Dobitnica je više nagrada za svoj umjetnički rad: Priznanje Riharda Jakopiča za mlade umetnike, Ljubljana (2015); Plaketa Hinka Smrekarja za ilustratorski projekat: Kurent, MK, Ljubljana (2016) i druge. Živi i radi u Škofji Loki.

After graduating from the Department of Painting at the Academy of Fine Arts in Ljubljana (2011) she completed her master studies in painting under the mentorship of Herman Gvardjancic at the Academy of Fine Arts and Design in Ljubljana. She works in the field of painting, new media, illustrations and scenography. She has organized a number of solo exhibitions and participated in numerous group exhibitions in Slovenia and abroad. She has won various awards for her artwork: Rihard Jakopic Acknowledgment for Young Artists, Ljubljana (2015); Hinko Smrekar plaque for the illustration project: Kurent, MK, Ljubljana (2016) and others. She lives and works in Skofja Loka.

Ko želi taj med? | Who Wants that Honey?
Akрил, uljani pastel i vuna na platnu | Acryl, oil pastel and wool on canvas
107x107 cm, 2018.



Na tamnim mjestima | In the Dark Places
Akрил, uljani pastel i vuna na platnu | Acryl, oil pastel and wool on canvas
107x107 cm, 2018.





Lolita
Grafit, ugljen, vuna, olovka na tekstu |
Graphite, charcoal, wool, pencil on textile
225x135cm, 2014.





Čipka | Lace
Grafit, ugljen, vuna na platnu |
Graphite, charcoal, wool on canvas
200x200cm, 2014.



Homiklofilija | Homichlophilia
Akrl i uljani pastel na platnu |
Acryl and oil pastel on canvas
134x160cm, 2018.

Boris Sekulić

(1989, Osijek)

Croatia

Otisak jednoj mladosti | Imprint to One Youth
Dreadlocks (vlastita kosa) u pleksiglasu, prostorni crtež |
Dreadlocks (own hair) in plexiglass, drawing in space
100x120x5cm, 2014.

Završio Školu za primijenjenu umjetnost u Osijeku, magistrirao na Akademiji za primijenjenu umjetnost u Rijeci, smjer primijenjeno vajarstvo. Aktivno djeluje na raznim područjima vizuelne i primijenjene umjetnosti (skulptura, slikarstvo, instalacije, scenografija, kostimografija). Izlagao na desetak samostalnih (Osijek, Zagreb, Rijeka, Split) te većem broju grupnih izložbi. Više puta je nagrađivan. Od 2014. godine je spoljni saradnik u zvanju asistenta na Akademiji primijenjenih umjetnosti u Rijeci, katedra za skulpturu. Živi u Zagrebu.

He graduated from the School of Applied Arts in Osijek and received his MA at the Academy of Applied Arts in Rijeka, Applied Sculpture department. He is active in various fields of visual and applied art (sculpture, painting, installation, stage design, costume design). He exhibited at ten solo exhibitions (Osijek, Zagreb, Rijeka, Split) and a large number of group exhibitions and was awarded various times. Since 2014 he has been an external associate in the title of assistant at the Academy of Applied Arts in Rijeka, Department of Sculpture. He lives in Zagreb.



Spiro
Kombinovana tehnika na platnu |
Mixed media on canvas
400x300cm, 2018.

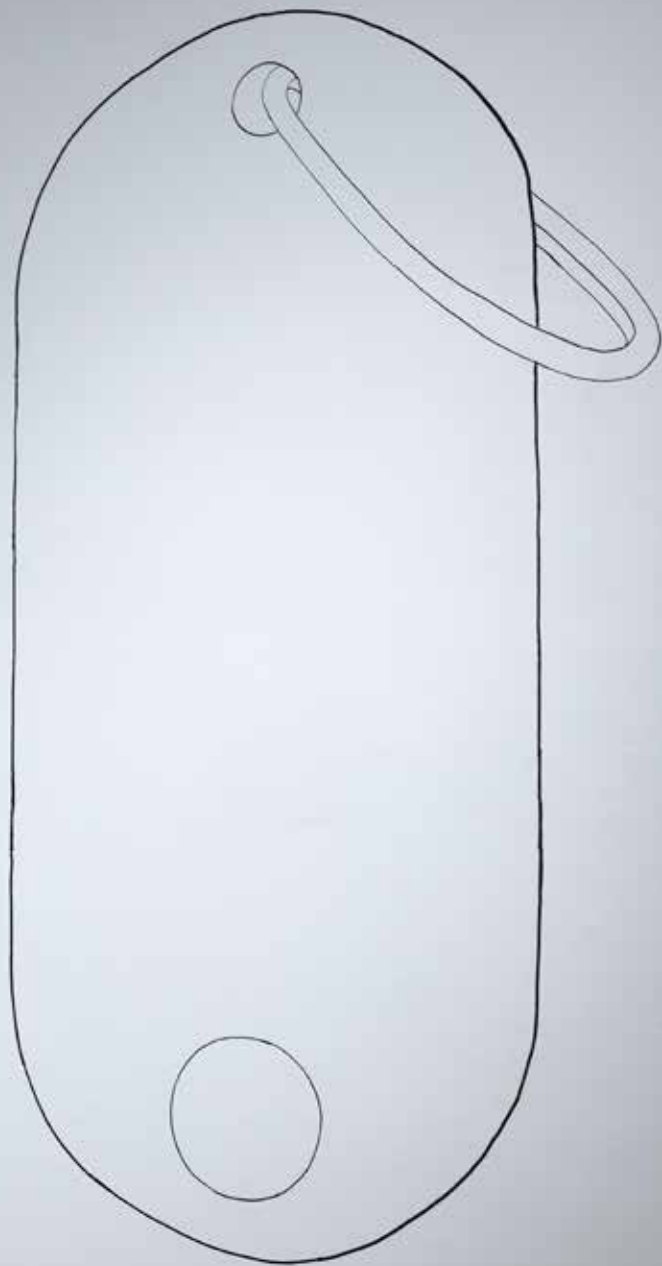
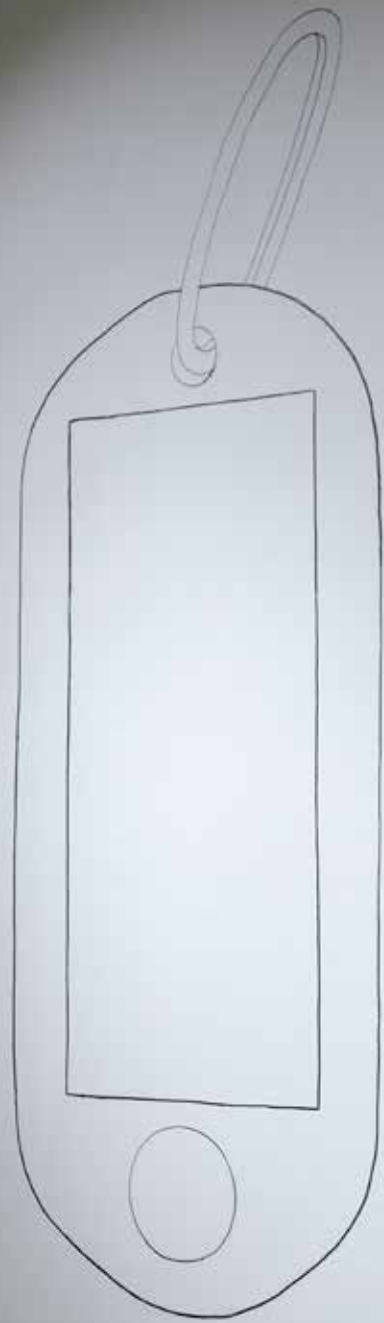








Bez naziva | Untitled,
Kombinovana tehnika na platnu |
Mixed media on canvas
400x300cm, 2018.



Istraga se nastavlja | The Investigation Continues
Crtež na zidu | Wall drawing
H - 2 m, 2018.

Jeton Muja

(1983, Gnjilane)

Kosovo

Diplomirao na Umetničkom fakultetu u Prištini na odsjeku grafike (2004) gdje je završio i master studije (2007). Multimedijalni umetnik. Samostalno izlagao u Tirani, Parizu, Prištini, Beogradu ... Suosnivač i član internacionalnog umjetničkog kolektiva BAUM (2014) te umjetničke grupe Either (2013-2014). Direktor Centra za savremenu umetnost Varg e Vi, Gnjilane (Kosovo). Učestvovao u brojnim internacionalnim umjetničkim projektima i izlagao na više grupnih izložbi na Kosovu i u inostranstvu. Živi i radi u Gnjilanu.

He graduated from the Faculty of Arts in Pristina, Department of Graphic Arts (2004) where he also completed his master studies (2007). He is a multimedia artist and has had solo exhibitions in Tirana, Paris, Pristina, Belgrade ... He is co-founder and member of the International art collective BAUM (2014) and the art group Either (2013-2014). He is director of the Centre for Contemporary Art Varg e Vi, Gnjilane (Kosovo). He participated in numerous international art projects and exhibited at various group exhibitions in Kosovo and abroad. He lives and works in Gnjilane.

Jeton Muja - Istraga se nastavlja

Moja umjetnička praksa oduvijek je bila posvijećena istraživanju. Od 2004 godine moj osnovni lajtmotiv je sintagma „Istraga se nastavlja“, slogan koji se u mojoj domovini koristi za ljude koji su nestali tokom rata. Artikulišem koncept istrage kroz crteže, video zapise, instalacije i performanse.

Performans „Enquête Continue“ (Istraga se nastavlja) iz 2008 godine u Nacionalnim sudovima za ljudska prava (CNDA) u Parizu takođe je bio vezan za azil i migracije danas.

Projekat „Privjezak za ključeve“ je nastavak ranije pomenutog projekta o migracijama. Crteži praznih privjezaka za ključeve, bez adrese simbolizuju nepoznatu adresu novog doma mnogih migranata i izbjeglica danas. Privjezak je nacrtan dva puta: sa prednje i sa zadnje strane, simbolizujući tako različite strane svake priče.

Jeton Muja - Investigation Continues

Jeton Muja's art practice has always been dedicated to investigation. Since 2004, his essential leitmotiv has been the syntagma "Investigation Continues", the slogan used in his home country for the people who disappeared during the war. He has been articulating the concept of investigation through drawings, videos, installations and performances.

Also his performance "Enquête Continue" (Investigation Continues) in 2008, in the National Courts or Human Rights (CNDA) in Paris was related to asylum and migration today.

'The key holder project', is continuation of the migration project mentioned above. The drawings of the blank key holders without address symbolise the unknown address of a new home of many migrants and refugees today.

The key holder has been drawn twice: the front and the back side, symbolising the different sides of each story.

Nikola Radulović

(1987, Kumanovo)

Macedonia

Diplomirao slikarstvo na Fakultetu likovnih umetnosti u Skopju a magistrirao na bugarskoj Nacionalnoj umjetničkoj akademiji u Sofiji, na odsjeku ilustracija. Dobitnik je značajnih nagrada u Makedoniji – „Borko Lazeski“ (2010) i Nagrade Bijenala mladih koju dodjeljuje Muzej na savremenata umetnost u Skopju (2018). Predmet njegovih umjetničkih interesovanja su digitalni mediji i internet kao prostor za izlaganje, klasične animacije i realizacija ilustracije knjiga i drugih izdanja. Živi i radi u Skoplju.

He graduated in painting at the Faculty of Fine Arts in Skopje and received his MA at the Bulgarian National Art Academy in Sofia, Department of Illustrations. He is winner of significant awards in Macedonia - “Borko Lazeski” (2010) and the Young Artists Biennial Award presented by the Museum of Contemporary Art in Skopje (2018). The subject of his artistic interests are digital media and the Internet as a place to exhibit, classical animations and illustration of books and other publications. He lives and works in Skopje.



"Bracha and sestret! We are closing up the process of Sveicbogs' rescue!
From the times of the Holy Roman Empire through the Social Revolution,
Chernobog rule is coming to its end. Tough times are upon us! The revival
is about to begin, and we are the chosen ones who will witness the
change!"

Under the torches, cloaked in the maze of shadows in the Sveirian museum,
a meeting was taking place. Those who gathered believed in their contin-



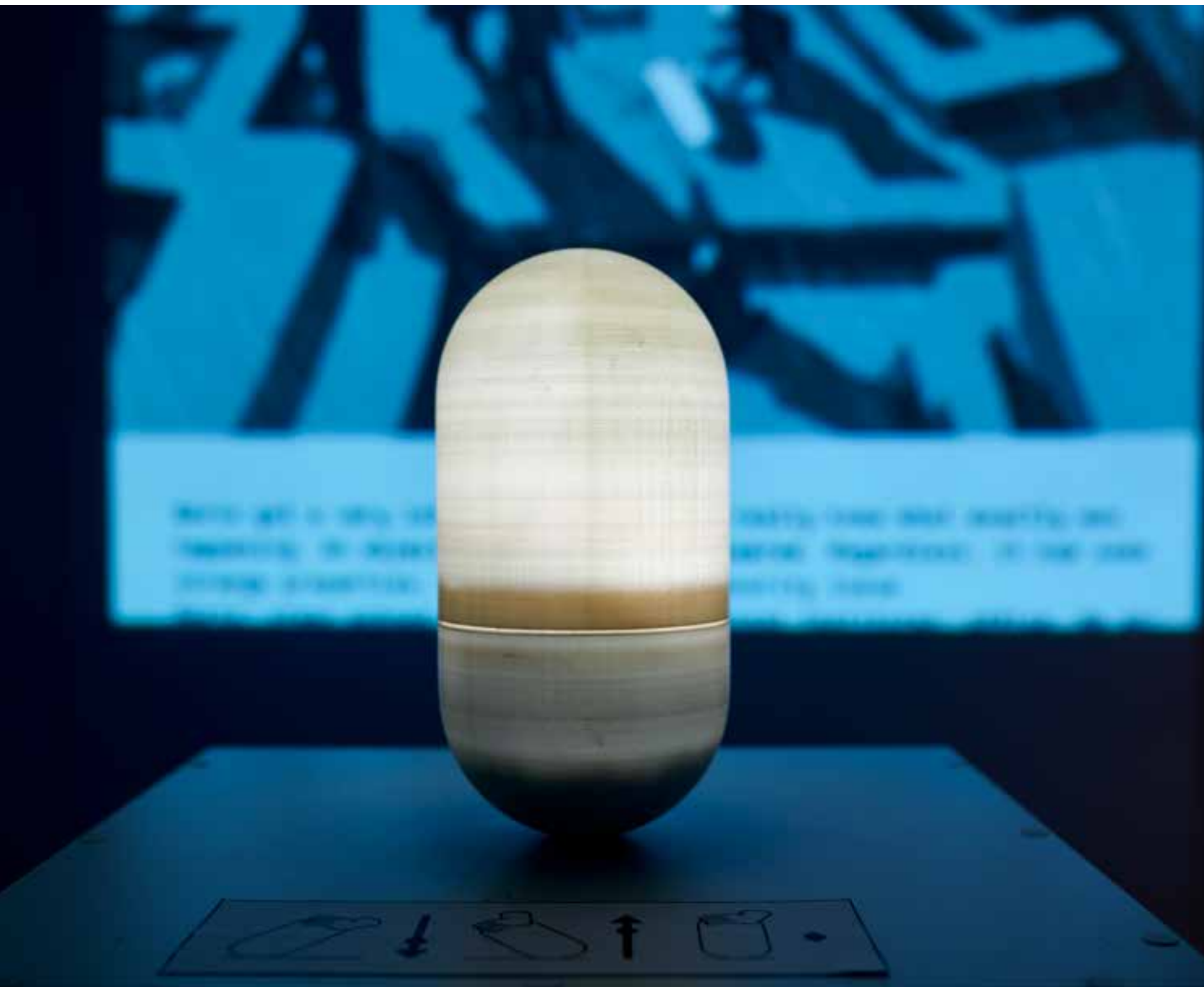
Knjiga Sklavina | Book of Sclavin

Projektovana animirana E-knjiga sa interaktivnim objektom za upravljanje |

Projected animated E-book with custom object controller

Book of Sclavin 2016, Capsule object 2017

H-30 cm, W-15 cm





"Bracha and sestret! We are closing up the process of Belobogs' revival! From the times of the Holy Roman Empire through the Social Revolution, Chernobog rule is coming to its end. Tough times are upon us! The revival is about to begin, and we are the chosen ones who will witness the change!"

Under the torches, cloaked in shadows in the Suserian museum, a meeting was taking place. The men believed in their continu-



Bez naziva 1,2,3 | Untitled 1, 2, 3
Bojene table na točkicama | Painted boards on wheels
110 x 105 x 60 cm (3 kom. / 3 pieces), 2018.



Nemanja Nikolić

(1987, Valjevo)

Serbia

Diplomirao na odsjeku slikarstva na Fakultetu likovnih umetnosti u Beogradu (2010). Trenutno je student doktorskih studija na istom fakultetu. Od 2007. godine njegovi radovi izlagani su na brojnim samostalnim i grupnim izložbama u Srbiji i inostranstvu. Osvojio je nekoliko nagrada, kao što je Nagrada za crtanje iz Fonda Vladimira Veličkovića, specijalna nagrada za mural i zidnu instalaciju iz Raiffeisen banke i Galerije 12HUB i Nagradu za izuzetnu kreativnu inovaciju iz Fonda Miloš Bajić. Njegovi radovi se nalaze u mnogim privatnim i javnim kolekcijama, uključujući kolekciju ABN AMRO u Amsterdamu, Muzej narativne umetnosti Lucas u Los Angelesu, VAP fondacija u Seulu, Telenor kolekcija u Beogradu, Kolekcija Oktobarskog salona (Kulturni centar Beograda) itd. Nemanja Nikolić je inicijator beogradskog U10 Art Spacea. Živi i radi u Beogradu.

He graduated from the Department of Painting at the Faculty of Fine Arts in Belgrade (2010) and is currently attending PhD studies at the same faculty. Since 2007 his works have been exhibited at numerous solo and group exhibitions in Serbia and abroad. He has won several awards, such as the Prize for Drawing from the Vladimir Velickovic Fund, the Special Prize for mural and wall installation from the Raiffeisen Bank and the 12HUB Gallery and the Award for exceptional creative innovation from the Milos Bajic Fund. His works form part of many private and public collections, including the ABN AMRO collection in Amsterdam, the Lucas Museum of Narrative Art in Los Angeles, VAP Foundation in Seoul, Telenor Collection in Belgrade, October Salon Collection (Cultural Centre of Belgrade) etc. Nemanja Nikolic is the initiator of the Belgrade U10 Art Space. He lives and works in Belgrade.

Bez naziva 4 | Untitled 4
Bojena tabla na točkicama |
Painted board on wheels
130 x 105 x 60 cm, 2018.

Crni signal | Black Signal
Akril na platnu | Acryl on canvas
140 x 140 cm, 2018.





BIJENALE
MLADIH UMJETNIKA
ART EX-YU 2018

VELJA PERKARIĆ
IVA DORNAJAC
BROJE BOKALIC
JOSIP BELIC
NIKOLA PRALOVIC
MIRJANA NIKOLIC
PETAR ILLI LANE
BRANKO BELI DOLINAC

Petar Delijević

(1983, Nikšić)

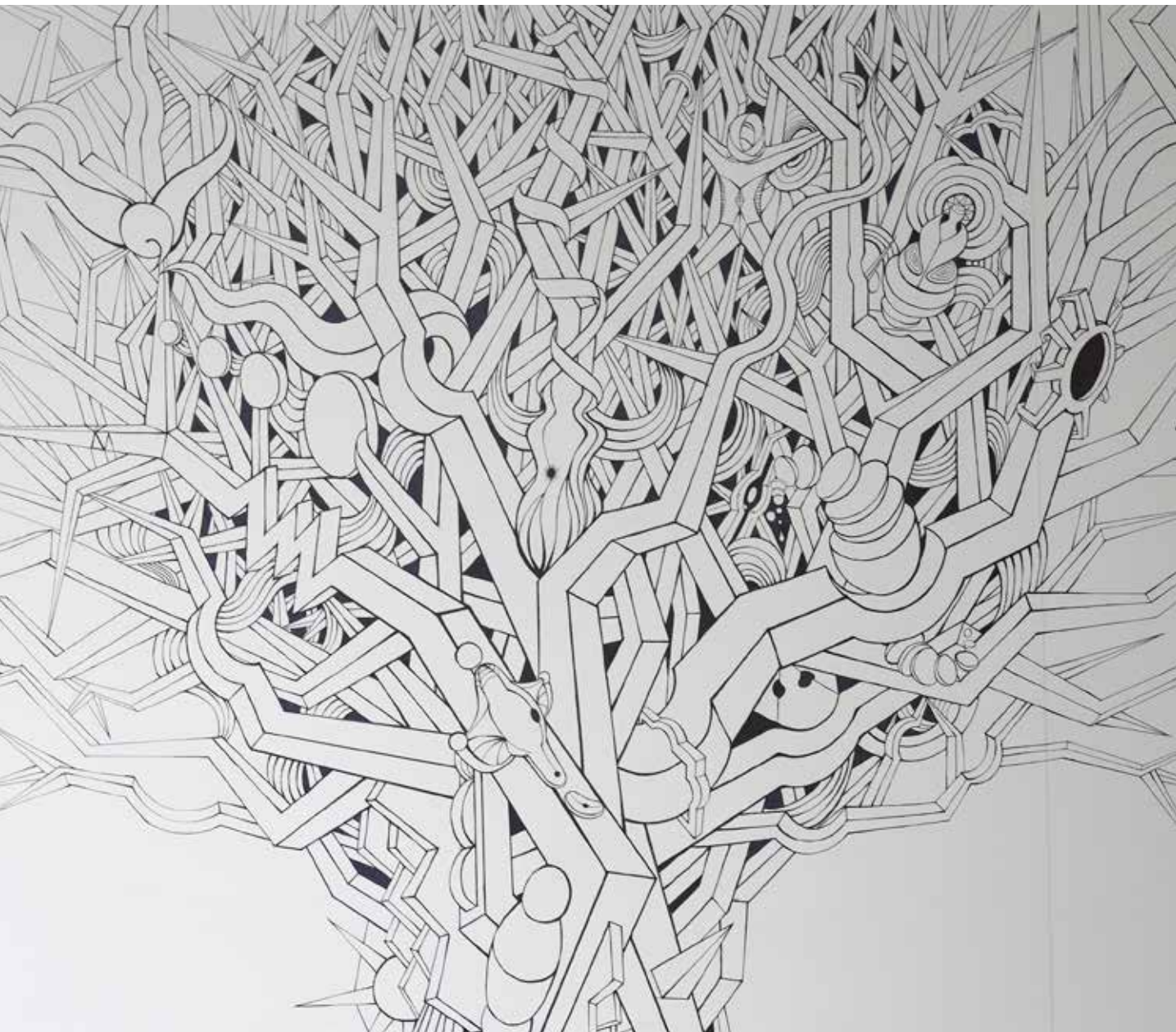
Montenegro

Diplomirao na Fakultetu likovnih umetnosti u Beogradu. Završio master studije na Fakultetu za umetnost i dizajn u Beogradu. Izlagao na više grupnih i samostalnih izložbi u Crnoj Gori i inostranstvu. Dobitnik je Nagrade za inovativan pristup crtežu na Hercegnovskom Zimskom Salonu (2015). Njegovi radovi su dio kolekcije Luciano Benetton u okviru projekta „Imago Mundi” (2015). Rad „Sve i Ništa“ dio je kolekcije Narodnog muzeja Crne Gore (2016).

He graduated from the Faculty of Fine Arts in Belgrade and completed his master studies at the Faculty of Art and Design in Belgrade. He exhibited at several group and solo exhibitions in Montenegro and abroad. He is the winner of the Award for Innovative Approach to Drawings at the Herceg Novi Winter Salon (2015). His works form part of the Luciano Benetton Collection in the “Imago Mundi” project (2015). The work “All and Nothing” is part of the National Museum of Montenegro collection (2016).



Život poslije smrti jednog lista | Life After the Death of one Leaf
Flomaster na papiru | Marker on paper
140x170cm, 2018.





**BIJENALE
MLADIH UMJETNIKA
ART EX-YU 2018**

NELA HASANBEGOVIĆ

TINA DOBRAJC

BORIS SEKULIĆ

JETON MUJA

NIKOLA RADULOVIĆ

NEMANJA NIKOLIĆ

PETAR DELIJEVIĆ

ZDRAVKO BELI DELIBAŠIĆ



Zdravko Delibašić Beli

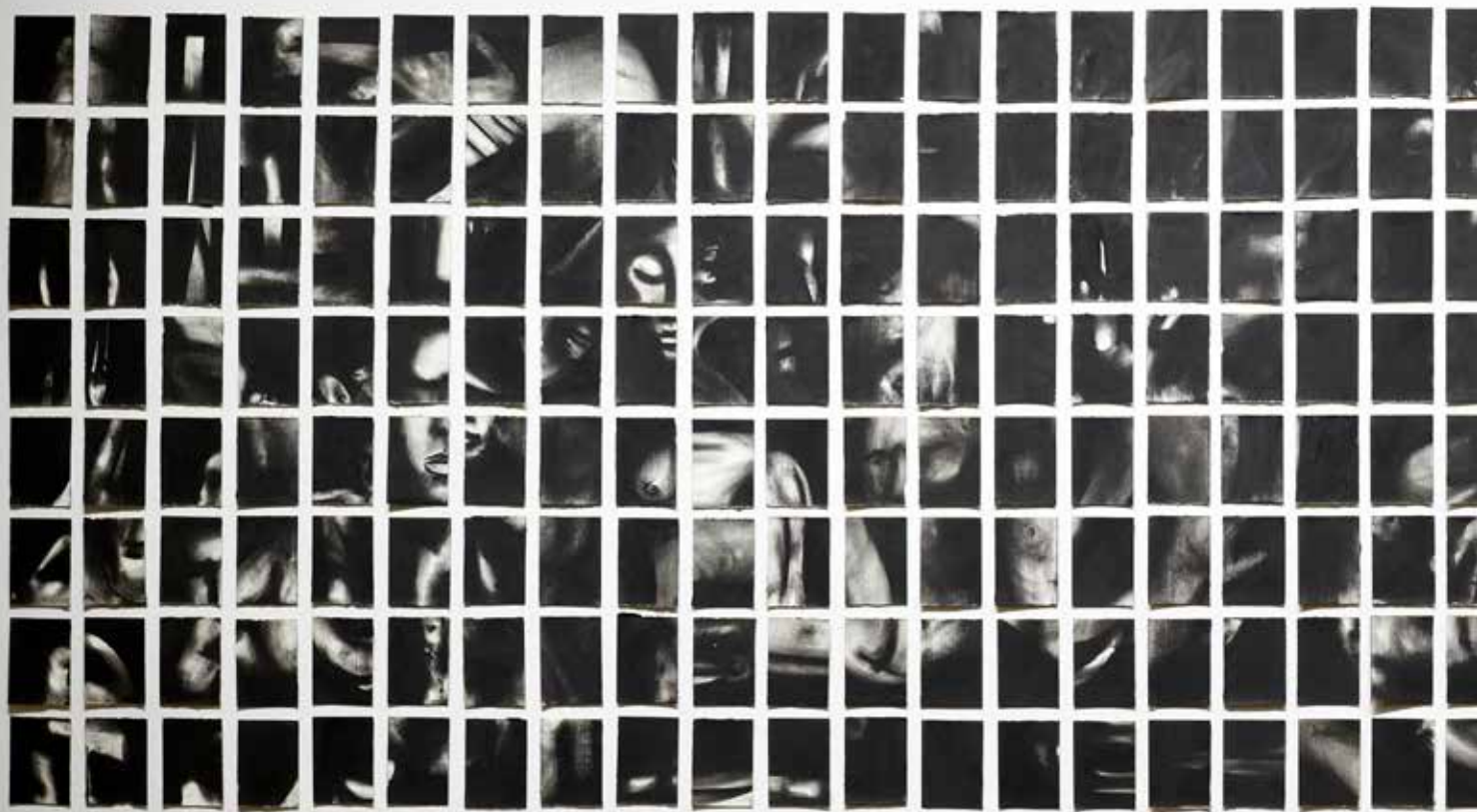
(1987, Valjevo)

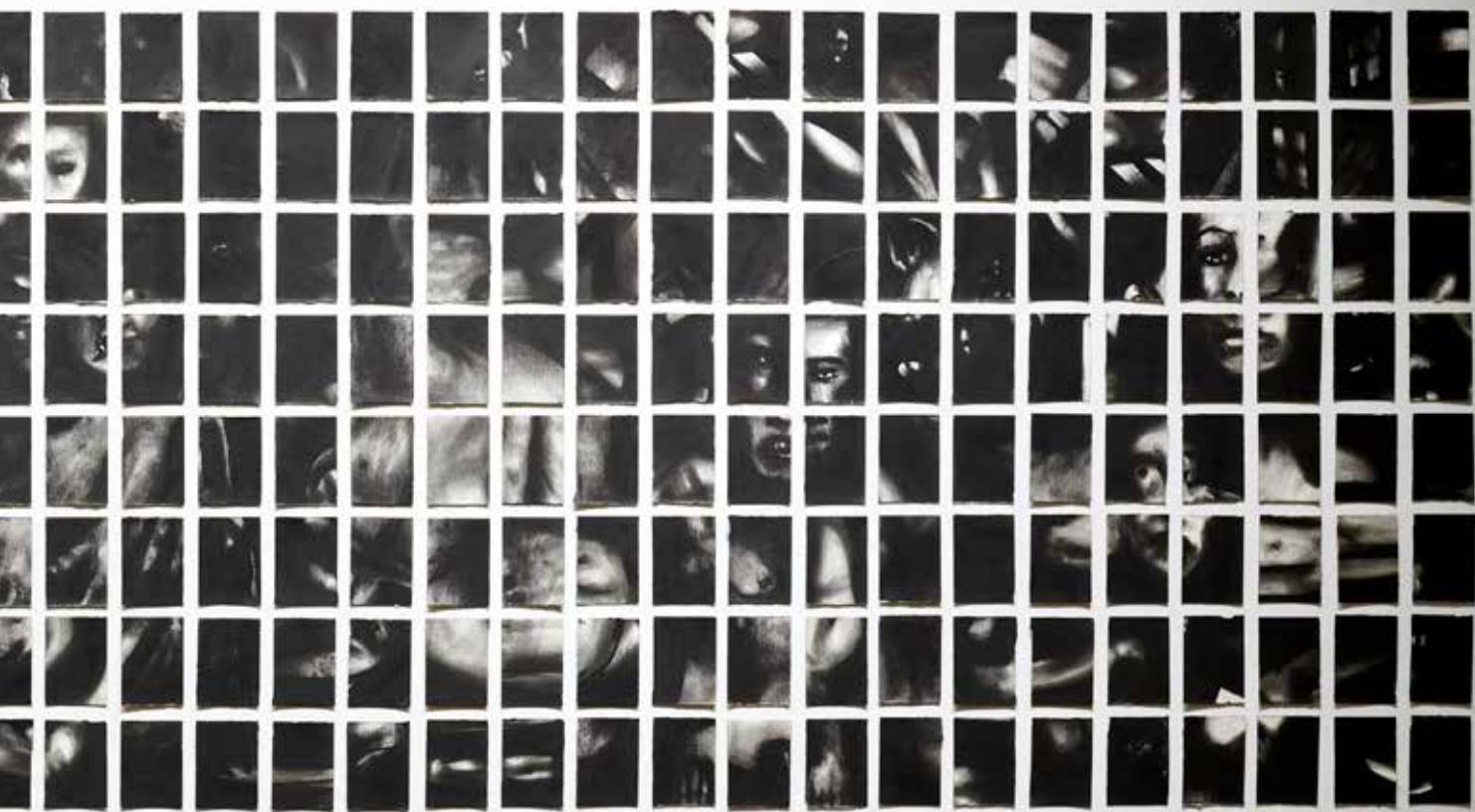
Serbia

Završio osnovne i magistarske studije na Fakultetu likovnih umjetnosti, Cetinje. Tokom magistarskih studija boravio u Francuskoj na Ecole Nationale Superieure d'Art de Nancy. Studijski boravio na Ecole Superieure d'art de Metz Metropole France (ESAMM); CITE INTERNATIONALE DES ARTS, Paris, Francuska; CULTURSCAPE, Nairs - Basel, Švajcarska. Trenutno je na doktorskim studijama na Fakultetu primenjenih umetnosti u Beogradu, studijski progam Primenjene umetnosti i dizajn. Zaposlen na Fakultetu likovnih umjetnosti, Cetinje. Bavi se grafičkim oblikovanjem knjiga a učestvovao je i na mnogim umjetničkim festivalima kao urednik. Dobitnik brojnih nagrada i priznanja u Crnoj Gori i inostranstvu. Izlagao na više regionalnih i internacionalnih izložbi. Jedan od osnivača i umjetnički direktor Kulturnog centra PUNKT Nikšić. Svoje likovno istraživanje najčešće predstavlja preko medija crteža, grafičkog dizajna, fotografije i videa.

He completed basic and master studies at the Faculty of Fine Arts, Cetinje. During his master studies he stayed in France at the Ecole Nationale Superieure d'Art de Nancy. He was on study stay at Ecole Superieure d'Art de Metz Metropole France (ESAMM); CITE INTERNATIONALE DES ARTS, Paris, France; CULTURSCAPE, Nairs - Basel, Switzerland. Currently he is attending PhD studies at the Faculty of Applied Arts in Belgrade, study programme Applied Arts and Design. He is employed at the Faculty of Fine Arts, Cetinje. He is into graphic design of books and has participated as an editor in many art festivals. He has won many prizes and awards in Montenegro and abroad. He exhibited at several regional and international exhibitions and is co-founder and artistic director of the Cultural Centre PUNKT Niksic. He presents his artistic research mainly through the media of drawing, graphic design, photography and video.

Sjećanja | Les Souvenirs
Ugljen na papiru | Charcoal on paper
Dimenzije promjenljive | dimensions variable, 2013.

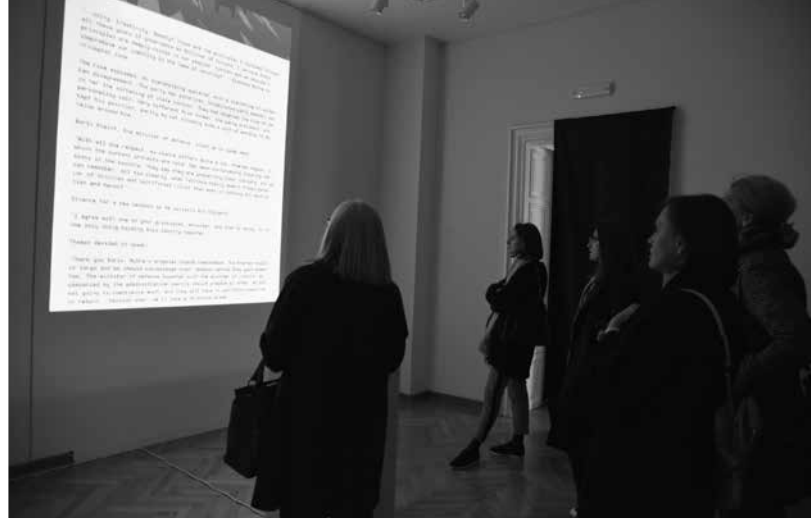
















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